

# LOUISA M. ALCOTT'S "LITTLE WOMEN" AT LAST ON THE STAGE



JO AND LAURIE DISCOVER  
BROOKS AND MEG

It has taken one of the classics of childhood literature in this country forty years to reach the stage even in these days of appropriating for theatrical purposes everything that may be converted into effective stage material. The latest of the famous book plays is "Little Women," which has been beloved of generations of young girls in this country. Marian de Forest made the play out of the book and William A. Gillette wrote the lyrics. It was given in Chicago. It was given in January at Buffalo because that is the home of the dramatist. Jessie Bonstelle, the actress, was associated with Miss de Forest in the dramatization of the story, which was not readily obtained for theatrical purposes. The book is a masterpiece of the art of the writer of the Alcott family to get the right of transfer was some opposition to the transfer of the book to the stage.

AMY AND LAURIE  
SURPRISE MR. LAWRENCE.

keep "Little Women" on the stage just as it was between its well remembered covers.

LITTLE  
WOMEN  
AT HOME.

in the novel appear. They and the actors now playing them are:

Mr. March	Lynn Hammond
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**BROOMS  
HOLDING THE  
FURN FOR MEG.**

disappointment in *Jo's* refusal of his proposal and the act closes with *Amy*, a vision of beauty, descending from the upper floor arrayed for the ball as the gentle old mother seeks to comfort *Laurie* by telling him that some time he will find

The third act opens with the household in unrestrained joy over the birth of *Meg's* babies, "Twins, by Jupiter!" as *Laurie* exclaims, the beginning of *Jo's* love story, and closes with the death of the gentle *Beth*. The fourth act is laid in the old Plumfield orchard, a pretty stage setting, and best befits *Jo's* and *Am's* future, and *Jo* and her *Professor* come to an understanding. The play closes with the words of the mother, as in the book, as she tells her girls that no matter what may come to them she wishes them

While, as has been said, Miss de Forest has followed the book closely in her adaptation, especially in the dialogue, there has necessarily been much rearrangement of scene to bring it within the compass of a stage presentation. But this has been done with so much skill that the continuity of the story has not been broken and no violence has been done to the original.

The times in which "Little Women" has been acted have been appreciative of its charms, and the actors are said to embody with striking fidelity to the Miss Alcott citations the characteristics of the originals.

Glady Hulette, who plays *Beth*, was the *Typt* of "The Blue Bird," when she was given at the Casino last season.

Brady, a daughter of the manager, who made her first appearance as an actress last year in "The Balkan Princess," and Hulette, who played *Jo* in the production of "H. M. S. Pinafore," at the Casino, have been much praised for her performance of *Meg*, while Marie Pavey has been particularly admired for her performance of the beloved *Jo*.

Louisa M. Alcott, who wrote "Little Women," as well as its popular sequels, was a writer of the "genteel" school. Her father, a famous American educator. She was born at Germantown, Pa., in 1833, and when a girl began to write fairy tales. Her first book, "Fables," was called "Fables," published in 1855, when she was 22. "Hospital Sketches" was made up of the letters sent by her from the front while her brother was in the army during the war. She had in the meantime written fiction for the Boston newspapers. She became a contributor to the *Atlantic Monthly*. Her first novel, "Moods," was published in 1864. Her novel, "Moods," She wrote "Little Women" in 1867 and followed it with "Little Men," "Rose in Bloom," "An Old Fashioned Girl," "The Lilacs," "The Seven Years' War," but none of the other works in this series ever became so popular as "Little Women."

### TASK OF A STOCK ACTRESS.

**Miss Knowles's Achievement in One Season of Seventy-six Weeks.**

If anybody wants to know the advantages of practice in various rôles he need only ask Priscilla Knowles, who is the leading lady at the Academy of Music. In addition to playing twice a day, she has in every drama performed there. According to the rule of the theatre only one play a week is given. So the leading lady must be ready every Monday in a new part. Thus it happens that Miss Knowles has within seventy-six weeks noted sixty-nine parts. She had some previous experience in stock companies in Los Angeles, San Francisco and Portland, Ore., but she was learning so many rôles had been ameliorated by a certain degree of practice. But few women ever put such a variety of heroines to their credit within a year.

When on August 29, 1910, Miss Knowles opened at the Academy of Music the play was "The Girl I Left Behind Me." Until January 2 she acted eighteen roles in such plays as "Strongheart," "Bluejeans," "The Clansman," "The Great Ruby," "The Prisoner of Zenda," "Darkest Russia," "Charley's Aunt," "If I Were King," "Fablo Romani," "The Fatal Wedding," "Siberia," "Shenandoah," "The Ensign," "The Power of the Press," "The House of a Thousand Candles" and "Uncle Tom's Cabin." During the period that intervened until the following August Miss Knowles played just as varied and exacting roles.

In her list were such long parts as *Louise* in "The Two Orphans," the title role in "Camille," *Maryland Calvert* in "The Heart of Maryland," and *Zaza*, an especially long part, "Carmen," *Floria Zaza* and *Cigarette* in "Under Two Flags." But she had the advantage of repeating *Elsie* in "Uncle Tom's Cabin," and *Ida* in "Darkest Russia," as well as the heroines of "The Girl of the Golden West," and "The Crisis." It is easy to imagine with what relief an actress must, under such circumstances, contemplate a revival of

a play in which she is already letter per-

in *Zaza*, she frequently had to mime her performances because the rôle is so long that the mere exertion of repeating the lines is exhausting even to a trained actress. When it is remembered that Miss Knowles must play such a part twice in one day or six days, the degree of physical exertion required for such a performance may be understood. The thought of Miss Knowles and her admirers, however, which requires no exertion to pass from the heroine of "The Fatal Wedding" to Juliet.

It is true that some of these plays have already become a part of the stock repertoire, but it is not so generally that the actress really does not have the task of learning a new part. That is true to a certain extent, although there are enough novelties every season to make Miss Knowles a feat of acting fifty-nine parts within seventy-six weeks an unusual achievement for any actress.

# WOMEN CAN ACT.

But They Can't Write Great Plays, Says  
Dr. Rapoport.

LONDON, Feb. 14.—Dr. Angeio Rapoport, the historian, philosophical writer and critic, says that though good actresses are more numerous than good actors, women do not make great playwrights. Dr. Rapoport tabulated his assertions thus:

1. That the nations and races which have produced a great dramatic literature can, comparatively speaking, boast of few really good actors and actresses.
2. The nations and races who have given to the world the best actors and actresses have produced only a mediocre drama.
3. There are more good actresses than good actors.
4. There have never been, there are not and there never will be great female playwrights—there never had been and there never would be a female Shakespeare as Ibsen or Victor Hugo.

Woman, according to Dr. Rapoport, is entirely subjective and cannot look at things from an objective, detached point of view. He declared to be a psychic trait of woman that no amount of education or political freedom would alter.

IN BROOKLYN THEATRES.

"Alma, Where Do You Live?" the attraction at the Montauk.

The musical play "Alma, Where Do You Live?" will be seen at the Montauk this week, with Vera Michelena in the leading role. Many of the original players are in the company, which include Robert Dore, William H. Power, Edward Duerand, Ezra Matthews, Bertha Whitney, Madeline Sovel and Shirli Rives.

"The Man From Home," the play by Booth Tarkington and Harry Leon Wilson, in which William Hodge appeared with much success in past seasons, will be played by the stock company at the Crescent Theatre this week. The principal part is that of a country lawyer of the homespun variety, who overcomes a choice collection of society schemers and wins for himself a rich American girl, whose head he has been turned at the thought of marrying. (Continued)

Frank Keenan and Thomas A. Wise will appear at the Orpheum this week in separate acts. Mr. Keenan's offering will be the dramatic one act play "Man to Man." Miss Wise will be seen in "Chip of the Old Block," which was originally produced at a Lambs' gambol. Also on the programme will be Kate Elinore, the comedienne, assisted by Sam Williams; Gladys Clark and Henry Bergman in a skit called "At the Game," the Three White Kuhns, Deo, Harry and Clarence in "Fun in a Toy Shop," Silvers, the famous clown; Deiro, the accordionist, and Reyno's dogs.

The two feature acts at the Bushwick this week will be provided by Amelia Stone and Arman Kalise, who appear in "Mon Amour," musical sketch, and Paul Dickey and company, who present "The Come Back." Others on the programme will be Caesar Nesi, the East Side Ceraso; Bert Kalmar and Jessie Brown, who sing and dance; Gerard Griffon and company in "Other People's Money"; the Olive in "Dressed and Dressed"; the Salsadori, Doretto, comedienne; and Rosalie and Doretto, contending acrobats.

Elizabeth Brice and Charles King are featured at the Greenpoint this week "Dinkelpiel's Christmas," Frank Morrey

the singer: Ye Colonial Septet and the

Charles Robinson and his Crusoe Girls will be the attraction at the Star Theatre this week, appearing in a two act burlesque. The Palfrey, Barton, Brown vaudeville company will be an added attraction.

"Painting the Town" is the title of the burlesque in which Hallday and Curley will appear at the Gaiety Theatre this week. The company includes Hawaiian singers, dancers and musicians will be a special feature of the entertainment.

**Iowa Man's Dove Coat.**

Charles City correspondence Des Moines Register and Leader.

Max Katz of Osage claims the largest dove coat in the United States. At present he has about 50,000 old doves and six pickers are kept busy getting squabs ready for the principal market, New York.

At each feeding forty bushels of corn

are fed to the doves, which makes it necessary for Katz to have a private elevator. He also has his own lichenous.

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**AMUSEMENTS.**

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**5th SYMPHONY CONCERT**  
FOR YOUNG PEOPLE  
**Sat. Aft., March 2, at 2:30**  
**SENIOR and JUNIOR ORCHESTRAS,**  
Music School Settlement,  
150 Young Place.

**DAVID MANNES** Director

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**MUSICAL ART SOCIETY**  
Frank Damosch Director  
**Tues. Ev'g, March 5, at 8:30**  
Assisted by ensembles of boys trained by Mr. Wagner, organist St. Patrick's Cathedral.  
Works by Di Lasso, Palestrina, Vittoria,  
Mozley, Beethoven, Elgar, Brahms.  
Tickets at Office, 1 W. 34 St. & Carnegie Hall

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Mr. ARTHUR S. HYMAN, Organist  
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Soloists, choir, violin and bass.

**RUMFORD HALL, FEB. 27, 8:15 P. M.**  
Piano Recital by  
**Victoria Boshko**

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**CENTURY**  
**TO-NIGHT**  
AT 8 SHARP.  
**Most Sensationally  
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TWO-TIME NATIONAL PERFORMANCE IN AID OF  
**WILLIAM T. FRANCIS**  
(The Composer and Musical Director)  
**THE FOLLOWING ARTISTS  
WILL POSITIVELY APPEAR**  
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Carnegie Hall, Tues. at Fri., Feb'y 27, at 3. NOVEL RECITAL.

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*Chromatized Performer of French Songs*

Seats 50c. to \$2. Boxes \$12 & 15. AIR E. Johnston's office, 1133 Broadway, & at Box Office.

Carnegie Lyceum, Wed. Eve., Feb. 28, 8.15. Recital of German and English Songs.

**LUDWIG HESS**

Tenor. EUGEN HALLS at the Piano.

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**TO-NIGHT** 50c-75c-1.00-1.50-2.00-2.50-3.00-4.00-5.00  
BIG BILL OF ALL STAR FEATURES

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LYCEUM THEATRE AT 8:30  
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ALSO TO MORROW (MONDAY) AT 2.  
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 TWO CONCESSIONS BY THE FAMOUS  
**MEDLSSON**  
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 CAR. TUES. EVE. FEB. 27. MISCELLANEOUS  
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 Seats \$1, \$1.50, \$2, \$2.50. Met. Quilman Agency

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 Carnegie Hall, Thurs. Eve. and Fri. Aft.  
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 Grieg "Autumn," Wagner Songs, Strauss  
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 Tickets \$2. to \$2 at Box Office, Haines & Jones  
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